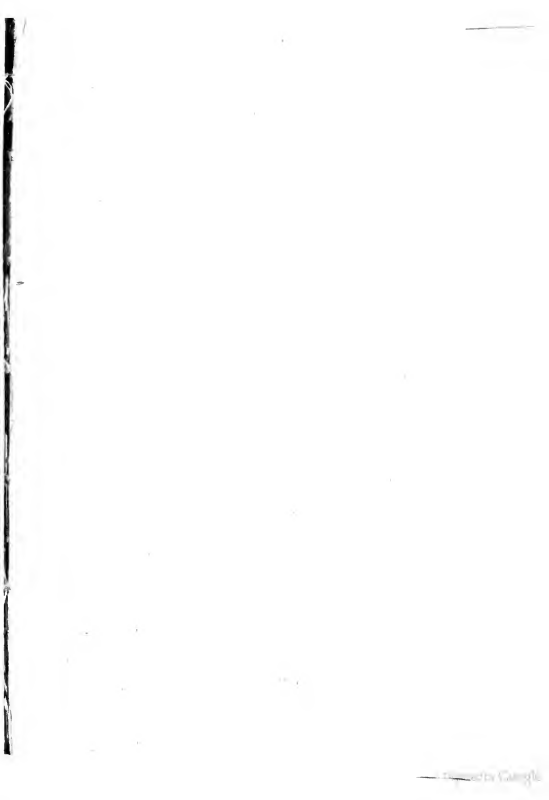


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SCULPTURED METOPES

DISCOVERED AMONGST

THE RUINS OF THE TEMPLES

OF THE

ANCIENT CITY OF SELINUS

IN SICILY,

BY

WILLIAM HARRIS AND SAMUEL ANGELL,

IN THE YEAR 1833.



DESCRIBED BY

SAMUEL ANGELL AND THOMAS EVANS,

ARCHITECTS.



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TO

WILLIAM HAMILTON, ESQ.

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ERRATA.

Page 4, Note 1, for "the characteristics of Linnæus" read "the characteristics of Flory", or "the characteristics of Linnæus".

Page 34, lines 16, 17, for "ago." Read "ago" read "ago; her name".

Page 35, line 16, for "surrender" read "surrender".

ADVERTISEMENT.

THE interesting objects of ancient art which form the subject of the following memoir, were discovered by MR. WILLIAM HARRIS and MR. SAMUEL ANGELL, Architects, in the course of a professional tour of Sicily, in the year 1823.

The drawings of the sculptures (with the exception of Plate VIII.) were made by MR. HARRIS, but his premature death having deprived him of the satisfaction which he would have had in presenting them to the public, that duty has devolved on his fellow traveller and coadjutor in the discovery, in concurrence with MR. THOMAS EVANS, the brother-in-law of MR. HARRIS, who, out of respect to his deceased relation, and as representing his right to the drawings, has joined in the publication.

INTRODUCTION.

THE Sculptured Metopes described in the following pages and accompanying Plates, belonged to two temples of the ancient city of Selinus in Sicily, among the ruins of which they had remained concealed for a space probably of more than two thousand two hundred years, when they were fortunately discovered in March 1823.

The very early style and high antiquity of these Metopes, throw an additional light on the history of the rise and progress of sculpture, and their subjects offer interesting representations of some of the fables of antiquity. For these reasons we feel it incumbent on us to make them known, and we are encouraged in so doing by the hope that their publication may afford some degree of interest to the scholar, the antiquary, and the artist. In the execution of our task, the sculptures will form the principal object, but we shall preface our explanation of them with a concise relation of the particulars of the discovery; and, for their better illustration, we propose to take a general view of the history of Selinus, and to give an architectural description of the ruins of the temples.

It was after a gratifying tour of the island, and several months satisfactorily passed among the antiquities of Syracuse and Agrigentum, that, towards the close of 1822, we arrived at Selinus, prepared to find in its ruins objects highly interesting, and much matter for new and professional research. These expectations were more than realised, for on our first examination of the ruins we found them deserving more attention than we had anticipated; we therefore determined to devote to their investigation whatever time and pains should be necessary to elucidate them thoroughly. Many circumstances however appeared at first to frustrate our intentions; the very confused state of the ruins, the great accumulation of earth and cultivated soil surrounding them, the difficulty of moving the enormous blocks which concealed many

of the most important architectural members, the thickets and dwarf palms¹ by which the ruins were overgrown, were obstacles difficult to surmount in so deserted a spot², and which have without doubt deterred other travellers, no less zealous than we were, from devoting to the ruins of Selinus the time and attention they undoubtedly deserve. We were enabled in a great measure to surmount these difficulties through our good fortune in obtaining a farm-house immediately adjoining the ruins for our abode, and encouraged by the facilities thus afforded us, we prosecuted our labour with zeal and diligence. We soon found however that all attempts to ascertain the plans of the temples, without making considerable excavations, would be useless, and being well aware of the difficulty and great uncertainty of obtaining a permission to this effect from the Sicilian Government, and induced at the same time by a powerful temptation, that of being the first travellers who have correctly measured these ruins, we ventured to remove the accumulated earth at our own risk without the knowledge or permission of the Government.

Our labour was fully rewarded by the discovery of the sculptures, the subject of the present work, and our operations in other respects were attended with complete success, for we had the satisfaction of ascertaining and measuring correctly the plans and architectural details of six temples, three of which (marked A, B, C, Plate I.) had till then been considered as mere heaps of ruins, in too confused a state for their plans to be made out.

On discovering the sculptures, we felt most anxious that such interesting specimens of ancient art should if possible be added to the national collection in the British Museum, where they would acquire an additional interest from being viewed and compared with the fine examples of Egyptian sculpture, and with the Phigaleian and Elgin collections. We lost

¹ The *chamærisophus* of Linnaeus. This plant is supposed to have given occasion to the expression "*palmetta Selinus*," as applied by Virgil; "*Teque ducis linquo vincta, palmetta Selinus*;" Æneid. lib. 115. v. 705. and is without doubt the same as alluded to by Cicero, in his "*Orat. in Verr.*" where he describes the misery of the Syracusan sailors, in being obliged to subsist on its roots in consequence of having no other food. This plant is called by the modern inhabitants "*giamarra*" or "*palmetto*," and its leaves are used for making brooms and coverings for the peasantry.

² The nearest habitable spot to Selinus is the town of Castel Vetrate, situated about seven miles to the northward of the ruins.

no time therefore in writing to Mr. Hamilton, his Majesty's minister at the Court of Naples, informing him of all the circumstances of the discovery, and soliciting him to apply to the Neapolitan Government for permission to have the sculpture conveyed to England.

Our request was attended to with the greatest kindness on the part of Mr. Hamilton, who, with that love for the fine arts for which he is so justly distinguished, interested himself most earnestly in the discovery, and lost no time in forwarding our petition to the King of Naples. The result of our application was such as we had partly anticipated; the Neapolitan Government, with a laudable desire of enriching its own museums, could not allow the sculptures to be sent to England, but ordered them to be placed in the museum then forming at Palermo. Having been thus unsuccessful in obtaining the sculpture for the British Museum, we now suggested that a present of casts taken from the Metopes would be the most acceptable compensation to us for the expenses we had incurred in excavating, and the time we had employed in putting the fragments together, previous to their being deposited in the Museum at Palermo. Our representation however had for some time remained unnoticed, when, by the advice of Mr. Hamilton, the subject was communicated to Mr. Canning, through whose kind interference and powerful influence the Neapolitan Government has at length been induced to grant us the casts of these antiquities.

At the time when the sculptures were delivered to the proper Authorities at Palermo, Mr. Angell proceeded to that city for the purpose of superintending their disembarkation and putting together. Soon after this the melancholy death of Mr. Harris took place, an event which occasioned to his friends the greatest sorrow and affliction.

Over-anxious to make his professional researches as extensive as possible, Mr. Harris unfortunately remained at Selinus, engaged in taking a general plan of the remains and site of the ancient city; his ardour made him too inattentive to the approach of the season when the neighbourhood is annually infected with *mal aris*; he was attacked by a malignant fever, and it was with difficulty he reached Palermo. Soon after his arrival, a relapse of his disorder came on, which baffled the skill of all medical aid, and terminated after a few days' illness in the death of this most excellent young man.

The most honourable and firm principles, a mild and very amiable disposition, with many accomplishments, united to claim for Mr. Harris confidence and affection as a friend and fellow-traveller, and to render him a blessing to his family; while his superior abilities, his various acquirements, his assiduity and entire devotion in the pursuit of his profession, the progress he had already made in its study, and his enthusiastic predilection for it as an art, caused his untimely end to be regretted as a loss to society. The concurring testimony of several enlightened travellers who met him in Sicily, and who have lamented his premature death and the loss of his talents and taste, gives assurance that there is no undue partiality in this tribute to the memory of a much esteemed and most valued friend.

HISTORY OF SELINUS.

AMONGST the earliest establishments of the Greeks in Sicily, a colony from Megara in Attica, settling in the vicinity of Mount Ætna, founded a city, to which they gave the name of Hybla Megara. About a century after this event, and in the thirty-second Olympiad, or 650 B. C. a colony was sent out from this city under the command of Pamphilus¹, who had lately arrived from Megara in Greece, and built Selinus on the south-west coast of the island². This new settlement continued to flourish during a space of two centuries and a half, increasing rapidly in power and consequence, until a sudden and fatal calamity interrupted its career, and plunged it at once from the height of prosperity into irretrievable ruin. At the time when this disaster befel her, Selinus had attained a rank with the first cities of the island, yielding precedence to none ex-

¹ Thucyd. lib. vi. 4.

² It has been maintained by modern writers, on the authority of Faellus, in whom the idea seems to have originated, that Selinus existed as a Phœnician city long before the settlement made there by the Megareans; and this opinion has been adopted by the Baron Pissini in his ingenious pamphlet entitled "*Memoria sulla Metropoli Selinuntina*," on the strength of a passage in Diodorus Siculus, where that author, recording the arrangement of the baths constructed by Dedalus, describes them as in the country of the Selinuntians. Diod. Sic. lib. iv. 78.

cepting Syracuse and Agrigentum, while the consideration in which she was held by more distant states, engaged her as an auxiliary in the contests of the principal powers of Greece¹. She was distinguished for her public and private riches, for the extent of her population, and for her military and naval resources². In the splendour of her public buildings she emulated the other cities of Magna Græcia, and her temples, admired for their grandeur and for the treasures they contained, were objects not only of pride to herself, but of solicitude to neighbouring and even rival states³. For this opulence and prosperity she was probably indebted to foreign commerce, for which her situation, though exposed and insecure against hostilities, was in ancient times highly favourable; her position over against the continent of Africa, the short and easy passage across the intervening channel, and a convenient emporium for her merchandize at the confluence of the river Mazzara with the sea, gave her every facility for traffic with the Carthaginians, who were the most commercial people of those days.

The extent of the dominion of the Selinuntians over the surrounding country is not precisely known. Their inland boundary has never been distinctly defined, and it appears never to have been settled by themselves, since it was the subject of continual dispute with the neighbouring Ægestans. On the coast the limits of their jurisdiction are less uncertain: from their emporium at the mouth of the Mazzara westward, their sway seems to have extended eastward as far as Heracles Minoa, which was their colony. Whether all the intervening country

¹ Xenoph. Hist. Græc. lib. 1.

² Thucyd. lib. vi. 20.

³ Diod. Sic. lib. xiii. 59.

was subject to them is not free from question, but it is certain that their territory comprised the celebrated mineral and vapour baths known by the names of *Thermæ Selinuntiae*, *Acquæ Selinuntiae*, and *Thermæ Coloniae*, situated near the coast, about twenty miles eastward of Selinus, and which, besides the reputation of their medicinal virtues, enjoy the fame of having exercised the skill of the renowned Dædalus to adapt them for public use¹.

With all these advantages, Selinus itself was subject to a great evil, in the insalubrity of the air, which committed annually dreadful ravages among the population, till the science of Empedocles liberated the city from so dire a scourge. The Agrigentine philosopher discovered the cause of the evil, and applied its remedy by effecting a current to the stagnant waters of the neighbouring marshes². The citizens, in gratitude to their deliverer, paid him divine honours³.

The piety of the Selinuntians towards the gods is attested by

¹ Diod. Sic. lib. iv. 78. Strabo, lib. vi. Plin. lib. iii. 8.

These baths are known in modern times by the name of the Baths of Sciacca, and are still much resorted to. The mineral baths are situated close to the town of Sciacca; the vapour baths are on the summit of a mountain called St. Calogera, between two and three miles from the town. The vapour issues from artificial caverns, in the recesses of which are seats cut in the rock: these caverns and seats are shown by the hermits who keep the hospital as the works of Dædalus. The number of patients who annually take the benefit of these baths is computed at 1500.

² Lært. in Emp. See also the Abate Scinà's very clever work, "*Memoria sulla Vita e Filosofia d'Empedocle*."

³ Some of the ancient coins of Selinus, representing the river Hypan sacrificing, and on the reverse a quadriga, are supposed to allude to this event. See "*Siciliae veteres nummi*," Tab. lxxv. and Burmannus, in Tab. xiii.

the number and grandeur of their sacred structures, but, with regard to their tutelar deities, the objects of their more especial adoration, to whom the temples were consecrated, history has left us no positive information. That Hercules was ranked among the number of their divinities, and was held by them in particular veneration, may be inferred from the coins of Selinus, on which the head and attributes of that hero are frequently represented¹. A similar conclusion respecting Bacchus may be drawn, though less satisfactorily, from the circumstance of a statue of that demi-god being preserved in the treasury of the Selinuntians at Olympia². This statue was remarkable for having the face, feet, and hands made of ivory. The existence of a treasury at Olympia particularly consecrated by the Selinuntians to Jupiter, and an altar also sacred to him in the agora of their own city³, are proofs that they were not wanting in devotion to the "father of all the gods". With regard to illustrious citizens we are still more ignorant. Telestes is the only Selinuntine name of note which has reached posterity. He was a noble dithyrambic poet⁴, and flourished about the period of the fall of his native city. His verses were much esteemed; on one occasion they procured him the honour of being crowned victor at Athens⁵: and when Alexander the Great, in the distant provinces of Asia, commanded a selection of works of the best authors to be sent to him, the poems of Telestes and Philoxenus⁶, with the history of Philistus, and the tragedies of Euripides, Sophocles, and Æschylus, formed

¹ See *Siciliæ Veteris Nummi*. Tab. LKV.

² *Pausan.* Post. Elæc. c. XL.

³ *Hæd.* lib. v. 47.

⁴ *Diod. Sic.* lib. XIV. 46.

⁵ *Parian Chron.* Ep. LXVI.

⁶ *Philoxenus*, a poet of Cythera. His witty and uncourtier-like treatment of the verses of *Dionysius* the tyrant is generally familiar.

the collection made by Harpalus for the Macedonian conqueror¹. A few lines only of the works of Telestes are now extant, preserved by Athenæus from his poems entitled *Argos* and *Æsculapius*². Insufficient to enable the critic to form an opinion of his own on the merits of the poet, the extant verses are just enough to cause him to doubt the subject of their metre³.

The first incident recorded in the history of Selinus, shows how early the state was involved in those unhappy disputes with the neighbouring Ægestans, which proved so continually disastrous, and ultimately fatal to both parties.

In the fiftieth Olympiad, some Gnidians and Rhodians, impatient of the tyranny of the Asiatic monarchs, determined on emigrating from their country, and having chosen for their leader Pentathlus of Gnidus, who boasted his descent from Hercules, sailed in quest of a settlement, and landed at Lilybæum. They found the country involved in a war between the Ægestans and Selinuntians, and they were induced to join the party of the Selinuntians; but these being shortly afterwards

¹ Plut. in Vita Alex.

² *Suidas* in *Telestes*. Athenæus *Deipnosophistarum*. The lines preserved by Athenæus related to the tibia which they used in opposition to *Melanippides*. *Telestes* controverts the idea that *Minerva* had rejected that instrument on account of the deformity it occasioned to the visage: he argues that a deity to whom is attributed "virginity", "without nuptials, and without children", would be little solicitous about personal beauty.

³ *Fabricii Bibl. Græc.* vol. i. 598. *Annotator* on Athenæus *loc. cit.*

We are indebted to Mr. Charles C. Atkinson for the above interesting account of *Telestes*, and for other valuable notices in the history of *Selinus*. Mr. Atkinson accompanied Messrs. Harris and Angell in their tour of Sicily, and, from the great interest he took in their studies, his extensive literary acquisitions and able researches afforded them much assistance in the investigation of the antiquities.

defeated in a grand battle, in which Pentathlus and many of his associates fell, the surviving adventurers abandoned Sicily and settled at Lipari¹.

After an interval of seventeen Olympiads, during which period the ancient historians are silent with regard to Selinus, the next event noticed by them in which she is concerned, affords a proof that she was not exempt from such intestine commotions as occasionally agitated every Grecian republic.

In the sixty-seventh Olympiad, Euryleon, a Spartan, with other Lacedæmonian adventurers, having Dorieus, the son of Anaxandridas, of the royal line of the Agidæ, for their leader, had joined in an enterprise for the recovery of the western parts of Sicily, as the patrimony of the Heraclidæ. They failed however in their object, being overcome in an engagement with the Phœnicians and Ægestans, in which Dorieus and the greater part of his followers were slain. Euryleon survived, and made himself master of Heraclea Minoa, a colony of the Selinuntians, whence he proceeded to Selinus itself, which he liberated from the tyranny of its monarch Pythagoras²; but having himself usurped the supreme authority, the people, exasperated, rose in a tumult against him, and slew him at the altar of Jupiter Agoreus³, where he had taken sanctuary.

¹ *Diod. Sic. lib. v. 2. Pausan. Phœc. c. 11.* following Antiochus, the Syracusan historian, gives rather a different account of the Gelonian expedition: he relates, that the Gelonians were expelled from a city they had built at Pachynus, by the Elymi and Phœnicians.

² *Herod. lib. v. 47.*

³ Agoreus, a title given to Jupiter in consequence of his altar being placed in the *agorâ*, forum, or public place, as the Minerva Agorea at Sparta, and Mercury Agoreus at Athens. *Pausan. Lacon. c. 11. and lib. Atticis. c. 15.*

In the seventy-fifth Olympiad, on the great invasion of Greece by Xerxes, the Selinuntians alone of all the Sicilians were among those Greeks, who, unmindful of their origin, took part with the barbarians. To this abandonment of the common cause they were probably instigated by their enmity to Gelon, on account of his recent destruction of their parent city, Hybla Megara¹. Whatever may have been their motive, they leagued with the Carthaginians, when these, in concert with the Persians, and in order to divert the aid which Gelon and the Syracusans were preparing to afford the Greeks, invaded Sicily with a large armament under Hamilcar, and laid siege to Himera. Gelon, with the forces he had collected for the assistance of Greece, marched with all speed to the relief of Himera. Both armies were encamped under the walls of the city, when a fortunate accident made the Selinuntians the innocent cause of the destruction of the barbarians. Some Syracusan scouts having intercepted a message which announced to Hamilcar the approach of a promised reinforcement of Selinuntine cavalry, Gelon, after ascertaining the purport of the despatch, caused it to be forwarded to its destination. He then ordered a body of his own troops, personating the Selinuntians, to appear before the entrenchments of the enemy, a short time previous to the hour appointed for the arrival of the expected auxiliaries. The stratagem was attended with complete success: the disguised Syracusans were unsuspectingly admitted as friends, and they immediately commenced the dreadful slaughter, which terminated in the death of Hamilcar, and the total annihilation of the Carthaginian host². This event, so glorious to the Sicilians, is said to have occurred

¹ Herod. lib. viii. 136. Thucyd. lib. vi. 4.

² Died. Sic. lib. xi. 20, 21, et seq.

on the very same day on which Leonidas and his followers devoted themselves at Thermopylae¹.

The enmity between the Selinuntians and Syracusans was not of long duration; for a few years after the event just narrated, and in the seventy-eighth Olympiad, we find the Selinuntians engaging to aid the Syracusans in their struggle to free themselves from the yoke of the tyrant Thrasybulus, who, after the death of his elder brother Hiero, had succeeded to the despotism established by Gelon, but without inheriting the virtues which had rendered the usurpation of that great man tolerable².

About this time also, Selinus afforded an asylum to Giscon the Carthaginian, who, proscribed by his countrymen on account of the disaster which had happened to his father, Hamilcar, at Himera, had fled to Sicily, and ended his days in tranquillity at Selinus³. We shall shortly see how little her hospitality on this occasion affected the gratitude of the son of the same Giscon, when in command of an army destined for the destruction of Selinus; an event not far distant, and to the period of which our narration is now hastening.

It has already appeared at how early a period of their career the Selinuntians were involved in disputes with their neighbours the Ægestans. Their quarrels were on points of territorial

¹ Diocl. Sic. lib. xi. 24. or, according to Herodotus, lib. vii. 160. and Aristotle, Poet. 22. on the same day in which the Greeks obtained the victory of Salamis over the Persians.

² Diocl. Sic. lib. xi. 63.

³ Diocl. Sic. lib. xiii. 48.

boundary, which never ceased to be the subject of contention between them, till their differences terminated in the loss of independence to the one state, and in the total destruction of the other. The Ægestans were the weaker party, and their inability to cope with the superior power of their adversaries obliged them to resort to foreign aid. With this view, they had recourse first to the Athenians and then to the Carthaginians. The Athenian expedition to Sicily is too well known to require minute relation in these pages; the wide prospects of ambition which it presented to the people of Athens, their elated hopes and confidence of success, the famous siege of Syracuse, and the total destruction of the armament of the Athenians and all their lofty views on Sicily, have been a favourite theme with some of the most eloquent of the ancient historians: to their volumes therefore we shall refer our readers, contenting ourselves with calling to mind that the complaints of the Leontines against the Syracusans, enforced by the admired orator Gorgias, and the prayers of the Ægestans against the Selinuntians, if not the motives which instigated the Athenians in their disastrous enterprise, were at least the pretext with which they cloaked their ambitious views on Sicily, and that before laying siege to Syracuse it had been the subject of debate with their leaders, whether that city or Selinus should be first attacked¹.

The Ægestans, having failed in this attempt to obtain redress by aid of the Athenians, for the encroachments and insults of their neighbours, now applied to the Carthaginians for protection, and offered to put the city itself into their hands. This

¹ Thucyd. lib. vi. Diocl. Sic. lib. xiii. l. 1. Plutarch in Vit. Nic. and Alcib. Dion. Hal. de Orat. Antiq. 82.

proposal, so favourable to the execution of designs, long fostered, of extending the Punic possessions in Sicily, was not to be neglected by that ambitious and enterprising people, who, after some management to secure the neutrality of the Syracusans, whose interference they dreaded, took the city of Ægesta under their protection. As a preliminary step, they immediately garrisoned their new acquisition with a body of mercenary troops: aided by these the inhabitants making a sally on the unprepared and scattered Selinuntians, slaughtered above a thousand of them, and recovered all the spoil they had amassed¹. This reverse was a prelude to a far greater calamity which already threatened Selinus. In the ensuing year, the third of the ninety-second Olympiad, Hannibal, the son of Giscon, at the head of an armament, which the lowest computation estimates at one hundred thousand men², burning with a desire of avenging the calamity which his grandfather and countrymen had experienced at Himera, invaded Sicily and made Selinus the first object of his attack. The city was wholly unprepared to resist such an enemy; confiding in the tranquillity it had long enjoyed, its walls were dilapidated, and its fortifications dismantled. The natural courage of the inhabitants, and the despair with which the known ferocity of their invaders inspired them, were their only hopes of defence; and these enabled them, in spite of all disadvantages and immense disparity of force, to oppose, for the space of nine days, a brave resistance to the repeated and impetuous assaults of the enemy. Their most devoted efforts, however, were vain against the superior numbers of their invaders, and against the destructive and formidable engines of war with which these were provided. On the tenth day of the siege, the Carthaginians forced

¹ Diocl. Sic. lib. xiii. 43 and 44.

² Xenophon, Hist. Græc. lib. i.

an entrance into the city, and after a severe conflict in the streets and passages, where every foot of ground was disputed with desperation, at length made their way to the market-place, where the last of the valiant defenders of the city fell combating. The barbarians now masters of the city, it was delivered over to all the horrors of pillage and massacre. Sixteen thousand of the Selinuntians had fallen; and of those who survived the carnage, and to whom the fate of their slain kindred appeared an enviable lot, six hundred were carried away into Africa, to end their days in slavery. Two thousand six hundred escaped by flight, and sought refuge at Agrigentum, where they met with every kind attention which compassion for their deplorable fate could suggest. The walls of the city were levelled with the ground, and of the edifices some were burnt, the rest demolished¹.

The Selinuntians who escaped to Agrigentum, were there met by a body of chosen troops from Syracuse, who had been dispatched with all haste to the relief of the besieged city. These, on being apprised of the fate of Selinus, sent messengers to Hannibal, proposing to treat for the ransom of the prisoners, and conjuring him to respect the temples of the gods. The haughty conqueror replied, that the Selinuntians, incapable of defending their liberty, deserved the lot of slaves; that the gods, in wrath with the inhabitants, had already abandoned their city².

¹ For a more minute account of this siege, see the interesting description in *Diod. Sic. lib. xiii. 54, et seq.*

² *Diod. Sic. lib. xiii. 59.*

This severity however was somewhat relaxed, through favour to one citizen, the orator Empedion, who in his public conduct had always shewn himself favourable towards the Carthaginians, and had advised the Selinuntians against the war. On his intercession, Hannibal liberated to him all the prisoners whom he could claim as relations, and granted permission to those Selinuntians who had escaped by flight, to return and inhabit their city, on condition of paying tribute to Carthage.

The Agrigentines were not the only people whom compassion prompted to alleviate the fate of the unfortunate Selinuntians. On the siege of Ephesus by the Athenians, in the last year of the ninety-second Olympiad, the Syracusans and Selinuntians with their naval force assisted in the defence of that city. On the discomfiture and retreat of the Athenians, the Ephesians paid every honour, both public and private, to the Syracusans and Selinuntians who had distinguished themselves in the engagement, and they granted perpetual immunity to all who should choose to become citizens of Ephesus; and this was decreed more especially in consideration of the Selinuntians, and of the recent destruction of their city, that, being deprived of a country of their own, they might enjoy the privileges of Ephesian citizens¹.

Shortly after the destruction of Selinus by the Carthaginians, the city in its dismantled state was seized upon by Hermocrates, a banished leader of Syracuse. Contemplating a forcible return to his native city, he had collected five triremes, and a body of a thousand men, but his design being frustrated, he was reduced

¹ Xenophon, *Hist. Græc.* lib. 1. Diod. Sic. lib. xiii. 64.

to range the country at large with his followers for some time, till they at length took possession of Selinus, and there formed a temporary settlement. He surrounded part of the city with a new wall, and called together all the inhabitants who had fled at the time of its recent destruction. His adherents thus greatly increased, he harassed the Carthaginians by continual irruptions into their possessions, carrying his depredations to the very walls of Motya and Panormus. By these and similar exploits he became generally popular with the Sicilians, and the occasion seemed favourable for his making another attempt to be received into Syracuse; he so far succeeded as to gain admission within the walls of that city, but being there overpowered by the populace, he was slain, with the greater part of his followers¹.

During the succeeding century and a half, Selinus continued to exist as a Greek city, subject to Carthage, but in a condition of extreme wretchedness and insignificance², though the inhabitants never wanted the spirit to take advantage of every decline in the fortune of her conquerors to declare against them. Such was the frequent case in the wars which the Carthaginians had to sustain, for the maintenance of their Sicilian possessions, with Dionysius, Timoleon, Agathocles, Pyrrhus, and the Romans³. On each of these occasions, the Selinuntians found an opportunity to join the enemies of their destroyers; but on each successive reinstatement of the Punic affairs, and on the removal of the seat of war to other parts of the island, leaving

¹ Diod. Sic. lib. xiii. 63—75. Xenophon, *Hist. Græc.* lib. 1.

² Diod. Sic. lib. xiv. 47, et seq.

³ *Plut.* in *Vit. Tim.* et *Pyrr.* Diod. Sic. lib. xvi. 73. *Ibid.* lib. xix. lib. xx. 56. et Diod. Sic. Ec. lib. xxii. 14. *Ibid.* xxiv. T. Liv. lib. xiv. l. 9. 10. *Ibid.* lib. xviii. 50.

the western districts again subject to the dominion of Carthage, the Selinuntians, with the inhabitants of the other Greek cities, returned to their obedience, sometimes experiencing the rigour, and at others the clemency of their subjugators.

At length, however, the fortune of the Romans decidedly prevailing, the Carthaginians were gradually driven from their possessions, and Lilybæum, and a few dependent holds in the vicinity, were all that remained to them¹; but here they determined to concentrate their forces, and make one grand effort, before abandoning for ever a territory which had cost them so many lives and so much treasure in acquiring and maintaining. In the execution of this plan, the extinction of Selinus was decreed; the city was demolished, and the inhabitants were removed to Lilybæum². This catastrophe was final, and Selinus never afterwards found a place in the page of ancient history. Her memory, however, has been preserved in subsequent ages. Her name finds a place in the verses of the poets³; her site is indicated by the Itineraries, and by the geographers of antiquity she is enumerated among the uninhabited cities of Sicily⁴.

Some authors suppose that Selinus once more revived after the Christian æra. On the conquest of Sicily by the Saracens in the ninth century she is represented as the first object of their attack, and as easily taken by assault. The horrors the inhabitants are related to have endured on this occasion, are calculated to make us think lightly of her ancient woes. In order

¹ Polyb. lib. i. c. 3.

² Diod. Sic. Ec. lib. xxiv.

³ Virg. *Æneid.* lib. iii. 705. Sil. Ital. *Punic.* lib. xiv. 200.

⁴ Strabo, lib. vi.

to strike terror into the minds of the rest of the Sicilians, the unfortunate Selinuntians are said to have been burnt in brazen cauldrons¹. "Bibidel Borghot", or "Beldel Braghit", interpreted "Terra Pulicorum", is the very unfavourable appellation by which Selinus was known to the Saracens. But the Cambridge Chronicle, and other authentic annals are silent on this tale altogether, and it is doubtful whether it be not a mere fable, or perhaps a story relating to some other place. Whatever the case may be, there is no other authority for supposing that Selinus has had any modern existence beyond her ruins and the fame which they enjoy, or that she has had any other inhabitants except the shepherds, whose flocks are penned within her fallen temples, and the guards of the solitary watch-tower erected on her shore.

¹ Caruso Mem. Istor. de Sic. lib. x. 641.

DESCRIPTION

OF

THE RUINS.



THE ruins of Selinus, situated on the south-west coast of Sicily, occupy the summits of two opposite hills rising rather abruptly from the sea, but at no great height above its level; these hills are divided by a narrow valley, where is conjectured

to have been the ancient port, of which a few vestiges are still discoverable among the heaps of accumulated sand. The river Selinus¹, now called the Maduni, is at a short distance to the westward, and the Hypsa², the modern Belici, between two and three miles to the eastward of the ruins.

On the hill to the eastward of the valley are the remains of three temples, without any signs whatever of other ruins, a circumstance which has led to the conclusion, perhaps not altogether satisfactory, that these temples were without the city walls. These are the ruins most visited and generally alluded to by travellers; and which, from their enormous masses and grand appearance, have acquired, from the modern inhabitants of the neighbourhood, the title of "*I Pilieri dei Giganti*."

The western hill is supposed to have been the Acropolis, and is probably the spot where the founders planted their colony. Here the remains of a wall³, nearly a mile in circuit, inclose a space entirely covered with the ruins of buildings, but, with the exception of three temples, described in the sequel, in so confused a state as to render it impossible to ascertain their original purpose, without the aid of judicious and extensive excavations.

Of the temples on the eastern hill, the principal (marked F,

¹ Said to be so called from *selinus*, opium, or parsley, which grew there in abundance: the leaf of this plant is represented on many of the Selinuntian coins. See Siciliæ Veteris Nummi, Tab. LXV. and LXVI.

² This river is represented on the ancient coins of Selinus, under the figure of an old man. Burmannus, Tab. XIII.

³ There can be but little doubt that these are the remains of the wall built by Hermocrates, after the destruction of the city by the Carthaginians. See Diocl. Sic. lib. XIII. 63.

Plate I.) is celebrated as ranking among the largest of the sacred structures of antiquity, and is supposed, perhaps from that circumstance, to have been dedicated to Jupiter Olympius. In point of extent it nearly equals the great temple at Agrigentum, sacred to the same divinity: in the arrangement of its plan, in execution, and materials, it is infinitely superior¹. It is octa-style pseudo-dipteral², with seventeen columns on the sides, and there is every reason to suppose it to have been hypæthral. The pronaos is formed by a portico of four columns in front, with a projection of two, behind which are antæ which have a peculiar description of enriched capital. Three entrances conduct

¹ The following are the relative dimensions of these temples :

	Temple at Agrigentum.		Temple at Selinus.	
	ft.	ins.	ft.	ins.
Extreme length	369	8	367	6
Do. breadth	173	11	160	11
The dimensions being taken on the upper step.				
	ft.	ins.	ft.	ins.
Lower diameter of semi-column	12	9	Lower diameter of column	10 6
Height of do. calculated from the remaining fragments	63	9	56	0

It should be observed, that the exterior of the great temple at Agrigentum had semi-columns only, which were attached to the walls of the cella, thus leaving no external peristyle, and the courses of their shafts were formed by a nucleus or core, and several radiating blocks. The columns of the great temple at Selinus, on the contrary, were all insulated, and the courses of their shafts were formed by single blocks.

² This temple has hitherto been supposed to have formed an example of the dipteros, but after a most minute and careful examination of the ruins, we ascertained most satisfactorily that the plan was *pseudo-dipteral*. Colonel Leake in his interesting work, the "Journal of a Tour in Asia Minor", remarks, that Vitruvius has informed us that Hermogenes of Alabanda, the architect of the temple at Magnesia, was the inventor both of the pseudo-dipteros and eutylos, but, in regard to the former, his merit does not seem to have been very great, as the Temple of Jupiter Olympius at Selinus was constructed on the principles of the pseudo-dipteros, long before the time of Hermogenes.

from the pronaos to the cella, which is divided in its width by two rows of Doric columns¹ in a similar manner to the great temple at Paestum. At the western extremity of the cella is a space inclosed by walls, which range with the columns; this formed, in all probability, the adytum. The posticum is of the usual plan, with two columns between the antæ: these antæ differ from those of the pronaos, being without the enrichment, and are of the form common to the antæ of the Sicilian temples. This difference in the form of the capitals is not confined to the antæ; the capitals of the columns possess great variety in this respect; those of the east front, of both flanks, and of the pronaos, have the echinus of a considerable curve and great projection, with a concavity immediately below the annulets, a form already well known, as observable at Paestum, at the Temple of Diana at Syracuse, and the Greek Temple at Pompeii, while the capitals of the western front, and of the posticum, are without the concavity under the annulets, and have a much less projection and curve of the echinus. This temple was evidently destroyed before the building was completed². It now presents an immense pile of ruins, and, for grandeur or interest, is not surpassed by any other remains of Grecian antiquity whatever. One shaft of

¹ The columns in the cella, distinguished on the Plan F, Plate I. by a lighter shade, are not restored without sufficient authority; they have been thrown down, but still remain amongst the ruins, and their original situations were easily ascertained, by observing the manner in which they had fallen. This remark will apply to many parts of the plans as shown on the Plate, where, at first sight, the restorations may appear numerous. It will be observed, that only those parts of the plans are shadowed dark of which the materials actually remained standing in their original situations, and no restorations whatever have been ventured on in the Plans, without unquestionable authority obtained on the spot.

² Among the proofs of this is the state of the columns, some being fluted, others of a polygonal form in preparation for fluting, and many left quite plain.

a column alone remains standing, and rears itself majestically above the enormous fallen masses which surround it.

The central temple, on the eastern hill (marked E, Plate I.), is situated about two hundred feet to the south of the great temple. This antiquity is in a very ruined state; most of the squared stones used in the walls of the cella have been carried away, and it was only by making very considerable excavations that the plan was correctly ascertained. It is hexastyle-peripteral, with fourteen columns on the sides. At the east end is a double portico, behind the inner columns of which are the foundations of the *pronaos* or vestibule; this appears to have been inclosed by bronze gates or doors, as the grooves in which they turned are still distinctly marked in the pavement. The chamber behind the cella possibly served as the *adytum*, or perhaps the treasury. The cella of this temple is extremely narrow, occasioned by the great width of the peristyles. The metopes of the eastern front only were sculptured, and their fragments form part of the subject of this work, and are shewn in the Plates III. and IV. The cornice of the pediments was found buried among the ruins; it is enriched with the *mæander* and other ornaments, very slightly relieved, and painted red and blue.

In the course of the excavations which we judged it necessary to make in this temple, we had the opportunity of examining the foundation of one of the side walls of the cella. We found four courses of masonry under the pavement, each course about one foot four inches in height, and immediately under the lowest course was a layer of sand, about four inches deep, placed upon the solid rock.

At a distance of about one hundred and fifty-four feet to the south of the last described, is another hexastyle-peripteral temple (marked D, Plate I.), with fifteen columns on the sides. Its plan is very similar to that generally adopted in hexastyle Doric temples, having the usual pronaos and posticum, with their columns in antis: behind the cella is a second chamber, the adytum, or probably an opisthodomus or treasury. This temple had the metopes of the frizes of the pronaos and posticum sculptured, while those of the peristyle were all plain, a peculiarity of which, it is believed, this temple affords the only example. Another remarkable feature in this building, is, that the steps at the principal front are only half the height, and consequently double the number of those at the sides, and at the west end, affording, by this arrangement, a greater facility of entrance to the temple.

The antiquities on the western hill, within the walls of the Acropolis, are in a state of much greater ruin than those described as situated on the eastern hill; they are much less known, and, without doubt, have never before been thoroughly investigated. They are generally alluded to as mere heaps of ruins, in too confused a state to enable an opinion to be hazarded on their original form or purpose. We found them however of considerable interest, and we were induced to carry on excavations similar to those we had already made on the opposite hill. By these means, we succeeded in making out the plans and architectural details of three temples which have never heretofore been published.

The principal temple (marked B, Plate I.) is apparently the

most ancient of the three, and is supposed by some, from this circumstance, to have been the one alluded to by Herodotus as dedicated to Jupiter Agoreus¹. It has many striking peculiarities, both in plan and detail, and presents many curious varieties in the architecture of the ancients. It is *hexastyle* peripteral, with *seventeen* columns on the sides, a proportion, it is believed, not to be found in any other ancient example. At the eastern end are two rows of columns, forming a double portico, the inner columns being on a line with, and between the third columns of the flanks. The pronaos or vestibule, without columns or antæ, is formed by a continuation of the side walls of the cella, which return in front, on a line with the fifth columns of the flanks, leaving a wide opening in the centre for the entrance. The wall dividing this vestibule from the cella is of considerable thickness, allowing space for four steps, which conduct to the cella, within which is another chamber, the adytum, or serving perhaps as an opisthodomus or treasury. It is worthy of remark, that in this temple the columns of the fronts are of a greater diameter than those of the sides, and the intercolumniations are wider; a mode adopted for the purpose of correcting, in some measure, the great disproportion, in reference to other temples, of six columns on the fronts to seventeen on the flanks. The columns are of heavy proportion, with a decided entasis, and have only sixteen flutings; the entablature is heavy, and has a very remarkable peculiarity, the mutules over the metopes being only half the width of those over the triglyphs, and containing only half the number of guttæ. The

¹ Herod. lib. v. 46. It may be here observed that Herodotus only mentions the Altar, and not the Temple of Jupiter Agoreus, and it is hardly probable that the ἀγορά was situated within the Acropolis.

steps at the entrance of this temple are arranged in a similar manner to those of the temple last described. The metopes of the eastern front only were sculptured; they are represented in Plates VI. VII. VIII. and IX. and are described in the sequel.

There are some indications of the remains of a peribolus in front of this temple, which we regret to state we were prevented from excavating and examining.

The temple (marked A, Plate I.) is situated about seventy-five feet to the northward of that last described. It is hexastyle-peripteral, with thirteen columns on the sides. The pronaos has two attached columns in the place of ante, with two columns between them. The peristyle of this temple is extremely wide, leaving a comparatively narrow space for the cella; there is no posticum, but there was probably a second chamber within the cella. This temple has the same variety in the size of the mutules as was described in the last.

The temple (marked C, Plate I.) is situated about one hundred and sixty feet to the south of the central one, and is the smallest of the Selinuntian temples. Its plan is hexastyle-peripteral, with fourteen columns on the flanks: the pronaos and posticum are of the more usual form; an elevation of the pavement of the cella in all probability marks the situation of the statue. There are but very few portions of this edifice remaining, the greater part of the squared stones having been entirely removed, and a small modern chapel now occupies the site of the posticum. The plan and details of this temple are very similar to those of the southern temple on the eastern hill, already de-

scribed; the capitals of both are without the concavity under the annulets common to the four other temples, and the architecture generally approaches nearer to the examples found in Greece. From these circumstances, it is conjectured that these two temples are of a later date than the other four.

It is almost superfluous to mention that the six temples just described are of the Doric order; they are built of a very compact lime-stone¹, of a grayish colour, which was covered with a thin coating of fine plaster, still remaining perfect on many parts of the architecture. Several members of the entablature were painted, particularly the soffits; red and blue appear to have been the prevailing colours. Many fragments of the crown mouldings, with ornaments painted in encaustic, still remain amongst the ruins.

The roofs of the temples are conjectured to have been of wood, covered with earthen tiles, and the ceilings of the peristyles, being extremely wide, are supposed also to have been constructed with wooden beams.

¹ This stone was brought from the quarries now called Rocca di Cusa, at a distance of seven miles from Selinus. These quarries are extremely interesting, and it is a curious circumstance, that several blocks of the columns, and even a capital, prepared for the great temple, still remain attached to the bed of the rock.

PLATE I.

PLANS of the six temples, ascertained and restored from actual measurements :—the plans are all drawn to the same scale.

PLATE II.

Elevation of the principal front of the central temple upon the eastern hill (marked E on the plan). The height of the door-way, and the attic at the angles of the cella, are the only parts which are restored without authority obtained from the remaining ruins. There is little doubt that the pediment was adorned with acroteriae; these ornaments are not shewn on the elevation in the Plate, as there were no fragments found which would authorize the restoration of them.

DESCRIPTION

OF

THE METOPES.

AFTER the preceding general account of the architecture of the temples, it is here proposed to describe the sculpture which more immediately forms the subject of these pages. In the performance of this task the authors have to entreat the indulgence of their readers, as they are well aware that the subject requires much more antiquarian research and knowledge than they can lay claim to.

The Metopes first discovered were those belonging to the central temple on the eastern hill (marked E, Plate I.); they were found on the steps of the eastern or principal front of the temple, with the sculptured face downwards. Large blocks of the architrave and other members of the front had fallen upon and so much destroyed them, that of the ten Metopes of this front, two only were found sufficiently perfect to deserve particular notice. Several fragments of the remaining eight metopes were discovered, but so much ruined that it was found to be impossible to unite them, or to form any idea of their subjects.

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PLATE III.

The principal fragment represented in this Plate is part of the second metope of the eastern front, reckoning from the south-east angle of the temple'. This metope was constructed in two blocks of stone, which were joined together with metal cramps; the fragment shewn in the Plate formed the lower block, the size of which is four feet in width by two feet eight inches in height. The subject represented appears to be that of a combat between a warrior and a female, whether the latter is an amazon or a divinity is not quite certain, as there are unfortunately no characteristic emblems or attributes remaining on the fragment which might lead to a satisfactory discovery of this figure. The warrior is in a kneeling posture, apparently yielding to the superior force of his adversary. The costume is particularly interesting; the body appears to be covered with the close fitting leathern dress, or armour, the "*εραλός*", of peculiar form; two guards, apparently intended to represent metal,

¹ From the very regular manner in which the temples had fallen, the original situation of many of the architectural members was easily known. Metope and triglyph were found in regular order, and nearly under their former positions, whereby, having discovered the angular triglyph, the exact situation of each metope in the frieze was satisfactorily ascertained. It has been a subject of much dispute whether the temples were overthrown by the Carthaginians or by the effects of an earthquake; the supposition which we formed on the spot, was, that both causes must have operated in their destruction. Mr. Wilkins, in his account of these temples, thus justly observes: "In answer to the objection of the inefficacy of human means to effect their overthrow, it may be replied, that the age capable of furnishing machines for their construction, may be supposed competent to produce others equally well adapted for their demolition." Wilkins's *Magna Græcia*.

seem adapted to protect the shoulders, and a belt of singular-shape crosses over the left shoulder-guard and passes down to the right thigh; this, however, is too much ruined to enable us to discover its original form or purpose: two rows of straps, which were commonly of brass, perhaps the "*ζωνή*" or "*μύρα*", are attached to the "*σκολις*" at the waist, and under these is seen the tunic, which is strained tight by the position of the left leg. The scabbard for the sword is suspended by the thong, "*ελαμῶν*", which crosses the breast, and passes over the right shoulder-guard; the large round shield is placed behind the warrior, and the sculptor has ingeniously enough designed the hollow of it to form the relief to the figure; a small portion of the rim of the helmet is seen over the left shoulder. The female is draped with the tunic and peplum, which fall in a number of stiff parallel folds, observable always in the earliest representations of drapery: her majestic and commanding attitude induce a supposition that she is intended to represent a goddess¹, possibly Minerva², to whom this temple might have been dedicated, and her exploits sculptured on the metopes.

It is much to be regretted, that two small fragments were the only portions that could be found of the upper part of this metope, after a very long and diligent search; the upper frag-

¹ Hom. Il. Lib. XVII. v. 519. *καὶ ἑτεροζήτους θεῶν.*

"And from the multitude of humbler form
Distinguished, with propriety, as gods,
By beauty, size, and majesty of mien."

COWPER.

² There is a figure of Minerva, very much resembling this, on some of the ancient coins of Syracuse. See Siciliæ Veteris Nummi, tab. LXXXIII.

ment is part of the shoulder, with the peplum thrown over it ; its situation, as shewn on the Plate, cannot be doubted, whilst it is evident that the other is correctly placed. The dotted lines above shew the fascia or capital of the metope, ascertained from the remaining fragments.

PLATE IV.

Represents a portion of the third metope of the eastern front, reckoning from the south-east angle of the temple. It consists of the body and head of a dying warrior, and a part of a female figure. The body of the warrior is covered with a cuirass, which was probably intended to represent metal, made to the form and shape of the body : at the bottom of this cuirass is a rim with some description of girdle under it, and formed possibly to protect the loins from the weight and friction of the cuirass, and beneath this is the tunic, which appears also at the neck and arms. The head of this figure is a most valuable and interesting fragment, as it at once determines the style and character of the sculpture of this temple ; it was found in a separate piece, but undoubtedly belonged to this figure, as the fractured parts fitted exactly. This example of early Greek sculpture bears a very marked resemblance to some of the heads in the Ægina marbles, with perhaps rather more expression ; the sculptor has evidently intended to mark the agonies of death by the closed eyes, the mouth slightly opened, and the tongue appearing between the teeth ; the hair and beard are most carefully and symmetrically arranged, and finished with singular minuteness ; the helmet is thrown back, and appears to be of that kind called "*γίρην*",

part of the crest, " λείων", is seen under the left shoulder of the figure; it is slightly relieved from the ground of the metope. The fragment of the female figure is very spirited, and evidently in strong action; part of the left foot belonging to it is seen on the thigh of the warrior; it affords some idea of the attitude of the figure, and has guided us in restoring the position of the fragment as shewn in the Plate. The head of the male figure is drawn to a larger scale, in order to convey a more perfect idea of the style and character of the sculpture.

These metopes, like those of the Parthenon and the Theseum, are in very high relief, some parts being quite detached; they bear a great resemblance to some of the figures on the early Greek and Sicilian fictile vases, and the sculpture, though not quite equal, is very similar, both in style and execution, to the sculpture of the Panhellenium of *Ægina*¹. The metopes are formed of a fine compact lime-stone², of a superior quality to that used in the fabric. Several vestiges of red, blue, and green colour were distinguishable upon the fragments when they were first discovered.

The success which attended our excavations at this temple

¹ We are supported in this observation by the opinion of Mr. Thorwaldsen, who saw the drawings of the sculptures in Rome in 1834. The authority of so distinguished a sculptor is valuable, more especially from the circumstance of Mr. Thorwaldsen's intimate knowledge of the *Ægina* marbles, the restorations to those valuable objects of ancient art having been effected by him.

For an account of these marbles the reader is referred to Mr. C. R. Cockerell's description of them in Vols. VI. and VII. of the *Journal of Science and the Arts*.

² The quarries which yield this stone are at Menfi, about eight miles distant from Scelinus, and still furnish the material used by the modern inhabitants in the ornamental parts of their masonry.

encouraged us to examine the others with equal care, and in the course of our researches we found two sculptured metopes belonging to the posticum of the adjoining temple (marked D, Plate I.). Of these metopes a very slight description only can be given, as our further researches were prevented by the Sicilian Government'. They were found under some immense fallen masses of the posticum, and, as they were not much encumbered with earth, a slight view of them was obtained. One is in a tolerable state of preservation, and represents a male and female figure combating; the female bears a shield on the left arm, and the warrior has the chlamys falling over the right shoulder; the heads and other parts of these figures are much ruined. The stone of the other metope was so much decomposed that it was with some difficulty the sculpture could be made out; it appeared however to represent a subject similar to the last.

As far as the disadvantageous situation of these metopes would allow an opinion to be formed concerning the style of their sculpture, it appeared to be of a later date, and superior in point of taste to that of the other metopes already described, and the corresponding character of the architecture of this temple, corroborates, in some measure, this opinion. It was most satisfactorily ascertained that these two metopes belonged to the frieze of the posticum*, and there can be little or no doubt that the

* In the hope that these sculptures may ultimately be recovered from the ruins where they are now buried, Mr. Angell gave a plan, showing their exact situation, to the Duca di Serra di Falco, and the Barone Pisani, at Palermo, two gentlemen much distinguished for the zealous interest which they take in the antiquities of their country.

* This is supposed to be the only known example in which the metopes of the peristyle

frize of the pronaos was adorned in a similar manner: the metopes of the peristyle were all plain.

PLATE V.

A restored elevation of the eastern or principal front of the central temple of the Acropolis (marked B, Plate I.).

The height of the doorway is the only restoration for which there is no authority from the existing remains. There can be but little doubt that the apex and the angles of the pediment were ornamented with acroteria, but as no remains of these were found, it has been thought better to omit any restorations of them in the Plate.

The researches made on the Acropolis, or western hill, were still more successful and of greater interest than those already described. On the steps of the eastern front of the central temple (marked B, Plate I.), the remains of the metopes which adorned that front were found; they are in a more early style of art, and in a better state of preservation than the others, though still much broken by the blocks of architrave which had fallen on them. Of the ten metopes of the front, only three were recovered sufficiently perfect to be united.

were plain, while those of the pronaos and posticum were sculptured. In the Temple of Theseus, at Athens, there is a continued sculptured frieze over the pronaos and posticum, but, in that instance, both ends and parts of the flanks of the temple had their metopes enriched with sculpture.

PLATE VI.

Represents the metope which was placed to the spectator's right of the centre of the front of the temple, and consequently one of those over the central intercolumniation. It is a most interesting specimen of ancient sculpture, and perhaps may be considered as one of the most curious and important examples of the ancient alto-relievo that we are at this day acquainted with. The subject is composed of a quadriga and three figures; one of these, apparently a youth, is standing in the car, and holds the reins of the horses with his left hand; the right arm and hand, which probably held the reins also, are wanting, as well as the upper part of the body and the neck of this figure. On either side the car, and standing immediately behind the outer horses of the quadriga, is a figure with one arm raised towards the youth, and holding some emblem or attribute, which, from the ruined state of the metope, cannot be clearly made out; the feet of these attendants are shewn close to the hoofs of the hinder legs of the horses. The figure to the spectator's left appears to hold the ring of a shield, whilst the hand of the other seems to be covered with a description of hand-guard, the "χαρτί", continuing partly up the wrist; from the waist downwards, these two figures present a plain surface, possibly intended for drapery fitting close to the body; of the heads, a small fragment of one only could be found; a slight difference is observable in the remaining portions of the hair of these figures. The horses are

¹ Meyrick's *Ancient Armour*, p. 51. *Hom. Od.* xxiv. 229.

not represented in action, but appear just ready for the course; they are very highly relieved, the heads, necks, and fore-legs being quite detached from the ground of the metope: they are remarkably small in proportion to the figures behind them, even exceeding the disproportion so common in this respect in Greek sculpture, but well adapted to give greater dignity to the human figure by comparison; they are designed and sculptured with much spirit, and there is more grace and elegance in their forms than could reasonably be expected in such early examples of ancient art'. A side view of the head and neck of one of the horses is introduced, to shew the manner of plaiting the mane.

The car is of very simple form; the wheels are not perforated, they project from the ground of the metope about one half of their diameter. The two centre horses only have the appearance of being fastened to the yoke, which is attached to the

¹ The elevated and arched neck, prominent eye, extended nostrils, small ears, and short loins of these horses, answer well to the forms in horses to which Xenophon gives the preference. Xenoph. de Re Equest. c. 4. Thus also Virgil,

"—— illi ardens cervix,

Argutusque caput, brevis alvus, ebeneque terga,

Luxuriansque toris animosum pectus —". GEORG. III.

² "The chariot first introduced into the Olympic Hippodrome was the *écluse à quatre*, or complete chariot, so named either because it was drawn by full-aged horses, or because it was drawn by four horses, which number seems to have made a complete set among the ancients. Those four horses were all ranged abreast, the two middle ones only were harnessed to the chariot by the yoke, from whence they were called *Zygi*; the two side horses were fastened either to the yoke or some other part of the chariot by their traces, and were called *Parfori*, *Parascetri*, *Scraphori*, and *Seinai*, and their reins or traces *Seinæ* and *Parforiæ*." Lee's Findar, s. XIII.

In the representations of the quadrigæ upon the ancient coins the same arrangement is observable.

pole of the car. Many parts of the sculpture appear to have been painted; an ornamental girdle on the figure of the youth, the pole of the car, and the harness of the horses, were coloured red.

It is much to be regretted that, in consequence of the very imperfect state of this metope, no very satisfactory explanation of its sculpture has yet been offered: several subjects have been proposed as being applicable¹. In order, however, to assist any suggestions as to the subject represented, it should be here remarked, that some fragments belonging to the other central metope were found, corresponding both in size and style to those of the metope now under consideration. From this circumstance it is forcibly conjectured that the two sculptures had relation to each other; admitting which, we are inclined to think that the subject represented might have been the celebrated race of Pelops and Œnomaus, and that this metope represents Pelops with his attendant grooms just preparing for the course, while the figure of Œnomaus in his car might have been the subject of the adjoining metope. We learn from Pausanias

¹ The Car of Apollo, Phaëton attended by his Sisters, the Triumph of a victor at the Games, Castor and Pollux returning with Helen to Sparta, Amphiaraus and Peleo carrying the boy Plato, (Paus. in Atticis, c. viii.) Erichonius, who, according to Virgil, was the first who drove with four horses, and, according to Manilius, was for that invention honoured with a place among the heavenly bodies.

"Primus Erichonius currus, et quatuor suus
Jungere equos rapidique rotis insistere victor."

VIRG. GEORG. III.

"Quem curru priussum volitantem Jupiter alto
Quadrifugis coepit equis, colloque sacrauit."

MANIL. lib. i. p. 12. Edit. Scalig.

that this celebrated story was sculptured in front of the Temple of Jupiter at Olympia, and his description of it coincides in many points with the sculpture of this metope¹.

PLATE VII.

Is a representation of the metope which was placed to the spectator's right of the last. It is by far the most perfect of the three, and is particularly interesting, from the illustration which it presents of one of the most celebrated subjects in ancient mythology, the death of the Gorgon Medusa².

Perseus, emboldened by the presence of Minerva, is represented in the act of slaying Medusa; his look is averted from

¹ "In the front part of the top of the temple, the equestrian contest of Pelops against Onomarus is represented, and each seems preparing himself for the course. On the right hand of the statue of Jupiter, which nearly stands about the middle of the summit, there is a statue of Onomarus with a helmet on his head, and near him you may perceive his wife Sterope, who was one of the daughters of Atlas. Myrtilus, the charioteer of Onomarus, is seated behind the horses. The horses are four in number, and after Myrtilus there are two men whose names are not mentioned, but they appear to be those to whom Onomarus committed the care of his horses. Near the top of the temple, the river Cladus is represented, for this river is honoured by the Eleans next to Alpheus. On the left hand of the statue of Jupiter, Pelops and Hippodamia are represented, together with the charioteer of Pelops, the horses, two men, and the grooms of Pelops. And the *Tramuntani* report, that the name of the charioteer of Pelops was Sphaerus, but the historians of the Olympian affairs say that his name was Cillus." *Taylor's Pausan. in Prior. Eliacis*, c. x.

² This subject was represented by Myron in the Acropolis of Athens, and on the throne of the statue of Æsculapius at Epidaurus. *Paus. Attic.* c. xxiii. and *Corinthiacis*, c. xxvii.

the object of his horror, while with his right arm, guided by the goddess, he thrusts his sword into the throat of the Gorgon. Pegasus, a winged foal, springs from her blood, and Medusa presses him to her side with apparent solicitude.

The Gorgon herself is a monstrous figure, above the human size; her large round head and hideous face¹ rise from her shoulders, without any appearance of neck. All her features are frightfully distorted; her projecting ears are placed close to her eyes, which are large and staring, and, in order to render them still more frightful, are painted red; her nose is flat and spreading, and her mouth, extending nearly the whole width of the face, is armed on each side with two immense tusks, with the tongue protruding itself between them. Her hair over the forehead is curiously shewn, and almost appears to have been intended to represent the serpents which her beautiful locks are said to have been changed into, while at the same time it falls down in abundance over the shoulders, without any indication

¹ The most ancient representations of Medusa all present us with this monstrous head; it is seen upon many of the ancient coins and medals, particularly those of Parium, Abydos, Populonia, Cumarina, and Syracuse (see Coombe's Description of the Hunterian Collection, *Moneta Italica avanti il dominio dei Romani, and Siciliæ Veteres Nummi*). It is most frequently represented upon the *Ægis* of Minerva, and upon many ancient patera, gems and terra-cottas. Dr. Clarke, in his account of a marble *ex voto* representing the head of Medusa, which he found at Delphi, thus ingeniously remarks: "The Gorgonian head has been supposed by some to denote lubricity, but its real signification is death, and it is one of the most remarkable circumstances concerning this image that, long after its original signification as a '*memento mori*' was lost, it should have found its way from the oldest temples of the pagan world into Christian churches, where it yet appears, either in their painted windows or carved roofs, as it also does upon heraldic ornaments."

In Argos the head of Medusa was buried, and in the same place was a tomb of Perseus Gorgophane. *Paus.* in Corinthiaca, c. xxi.

whatever of the change into serpents, but seeming rather to express the luxuriant beauty by which she enchanted her admirers previous to her metamorphosis by Minerva into the monstrous form sculptured on the metope¹.

The figure to the right of Perseus can be no other than Minerva, although it must be confessed that the goddess does not form a very principal feature in the composition. She appears to be directing the arm of her favoured hero. She is draped with the peplos, which has the meander (or labyrinth) ornament painted on the edge; on her breast is shewn the ægis, which is painted red; the form of it is extremely simple, almost answering to the description given by Herodotus² of the goat-skins worn by the Lybian women, and which are said to have given the origin to the ægis. The goddess is without the helmet, an omission not very often noticed in her statues; it was probably left out, in this instance, in consequence of the decrease in height which its introduction would have occasioned to the figure, the head of which now reaches to the capital of the metope. The eyes and eye-brows of this figure were painted, and the drapery has several vestiges of colour upon it; the lower part of the garment, and the meander ornament or border, appeared to us to have been gilt. The figure of Perseus occupies the centre of the metope; he is armed with the harpe of Mercury and helmet of Pluto, which latter has a pendant falling on each shoulder³. An ornamented girdle encircles the

¹ Apollod. II. c. IV. Hesiod. Theog. Ovid. Met. lib. IV. 618.

² Herod. lib. IV. c. lxxxix.

³ = The helmet of Pluto with a pendant falling on each shoulder, given to him by the Cyclops in the war with the giants, and again given to Perseus when he killed Medusa,

waist, and to this is attached some drapery, which hangs down in folds. The "*σπερά σιτάλη*", or talaria¹, are curiously represented; they cover the feet entirely, and the front part is attached to the ankle by thongs; they bear some resemblance to the ancient greaves, but there can be little or no doubt that they are intended for the talaria, as it is hardly probable that so important a part of the equipment of Perseus for this expedition would have been omitted by the sculptor, who has been so careful in representing him as provided with all the other attributes he is said to have been furnished with on that celebrated occasion.

There is some elegance and spirit in the form of the young Pegasus, who appears just bounding from the earth. The line on the body immediately under the arm of Medusa, marks the right wing, which was probably coloured; the upper part, forming the termination of it, was not found. On the fascia or capital, a meander ornament was painted, which is seen more distinctly in the metope shewn in the following Plate.

* * * and thought to be represented upon a coin of Amastus in Paphlagonia." Fosbroke, *Encycl. of Antiquities. Médailles de Pers.* xi. pl. 40.

¹ Many of the figures of Mercury upon the ancient Sicilian vases are represented with the talaria in this manner.

PLATE VIII.

The subject of the next metope, represented in Plate VIII. is the curious adventure of Hercules, surnamed Melampyges from the black and hairy appearance of his loins. The story related by various authors concerning this singular subject appears to be as follows¹:—Passalus and Achemon, two brothers, by some called Cercopes, from their fraudulent and insolent acts, were notorious robbers; they reviled their mother², who reproved them for their unjust conduct, and cautioned them against falling into the hands of the man whose loins were covered with black hair. It happened that Hercules, arriving in that part of the country where the brothers then were³, and falling asleep, the Cercopes endeavoured to rob him; Hercules awoke, and seizing them, bound them hand and foot, fastened them to his bow, and, with the heads downwards, carried them in that manner on his shoulders⁴. This punishment gave the brothers an opportunity of discovering that their mother's prediction was verified, and they began laughing; Hercules de-

¹ Suidas, *Melampyges κύριος*. Apollod. xi. c. 6.

² According to Suidas they were sons of Memnonia.

³ This adventure is supposed to have taken place at Thermopylae, for Herodotus, in describing the path which the Persians took at that place, has the following passage:—"This path runs thus: it begins at the river Asopus, which passes through an aperture of the mountain (the name both of the mountain and the path is Anopes); it extends along the back of the hills, and ends near Alpena, the first Locrian city, near Melis, by the stone of the *Melampyges*, and the seats of the *Cercopes*, where the way is more narrow than in the other part." Herod. lib. vii. 216.

⁴ Suidas signifies that he suspended them in a manner from the "ἀράματα".

manded the reason of their mirth, when they told him of their mother's prophecy, on hearing which, the hero joined in their laughter, and then liberated them¹.

The sculpture of the metope answers extremely well to the story as here given². Hercules is represented as a strong, muscular, naked figure; his quiver is suspended by a belt, which passes over the right shoulder, and his victims, bound hand and foot, are fastened by thongs at the knees and ancles to his bow, which he carries across his shoulders, placing his left hand on the knees of one of the figures. The two prisoners present a very ludicrous appearance, and, in consequence of their reversed position, the hair falls down in a curious manner; their countenances have much of the Egyptian expression or character in them. Many parts of this metope also were painted; the girdle and quiver of Hercules were red, and there are some remains of the same colour upon the right arm, immediately below the shoulder; the thongs which bound the Cercopes were also coloured red. The meander ornament on the fascia or capital is more distinctly seen on this than on the other metopes. This metope is unfortunately much broken, the parts which were found consisting of thirty-three fragments; the metope as represented in Plate VII. was found in twenty-four pieces, and that in Plate VI. was found in no less than fifty-nine pieces.

¹ A very ancient MS. in the library of the Archbishop of Metz relates, that Hercules, indignant at seeing them laugh at their fate, dashed them to death on the ground. Montfaucon, *l'Antiquité Expliquée*, tome I. c. VII.

² This subject is represented on a vase in the possession of the Duca di Serra di Falco at Palermo, and also on one published by Millingen in his "*Peintures de Vases Grecs*", p. 56. The figure of Hercules also is seen on some of the ancient coins of Selinus. See *Scilæ Veteres Nummi*, tab. LXVI.

The only remains of any consequence which were found of the other metopes were some heads, which are represented in Plate IX. Nos. 1. and 3. are female heads; No. 2. being the profile of No. 1. No. 4. is the head of a warrior; the helmet was partly coloured red. No. 5. is the head of a female figure, with the hair falling down in front over the shoulders.

The size of these metopes is three feet eight inches in width by four feet nine inches in height, the width varying slightly in the different metopes. The space occupied by the sculpture is a square of three feet five inches only; the difference in height is occasioned by a fascia or capital of six inches, and a band or plinth at the bottom, on which the sculpture is placed. The fascia and plinth, with a slab on each side of an inch and a half in thickness, form a frame to the metope, beyond the line of which the relief of the sculpture does not project; this arrangement, we presume, may be considered as peculiar to this temple, as in all other examples of sculptured metopes the sculpture projects beyond the face of the triglyphs.

The sculptures are in high relief, and are of the same description of stone as those of the temple on the eastern hill; their style is crude, though not without expression; the general

¹ The following note, taken from the work on *Specimens of Ancient Sculpture* published by the Dilettanti Society, must prove interesting to the reader, as it relates to the coins of Selinus, and, from the connexion which exists between the arts of sculpture and numismatology, it is presumed that its introduction here will not be considered inappropriate:

“ . . . The city of Selinus was taken and sacked by the Carthaginians only twelve years after the fall of Leontium, and though it was again restored 140 years afterwards, the coins of its first period are easily distinguished from those of its second. The progress of art appears to have been nearly the same as at Leontium, and its coins finished with still more

attitudes of the figures are simple; the bodies are disproportionately short, and the waists much contracted; the heads and upper part of the bodies are shewn as viewed in front, while the legs and feet are generally shewn in profile. The eyes are large and fixed, and there is a peculiar expression in the mouths; the hair is long and plaited, falling down in front over the shoulders; the execution of it is extremely formal, nearly approaching to the manner in which it is represented on many of the Egyptian statues.

With regard to the date of these antiquities, it is presumed that there can be but little doubt that the six temples described in this work were all erected previous to the destruction of the city in the third year of the ninety-second Olympiad; the early style of the architecture in general, more particularly the proportion of the columns, varying from four and a half to five and a quarter diameters in height, the decidedly ancient character of the sculptures, and the grandeur of the works, inconsistent with the state of weakness and comparative insignificance to which the city was reduced, and in which it afterwards re-

care and nicety, whence the figures upon them afford the best possible additional illustration. From these it appears that much of the dryness and hardness before observed in the more ancient medals of Pheidon was still retained, though in a lesser degree; the muscles of the body being still marked more strongly than ever they exist in nature, though with great accuracy as to form and disposition. The general proportions of the figures are long, being as much as seven and a half heads, and, as in the more ancient style, the stomach and belly are much contracted, while the breast and haunches are remarkably large and full. The attitude is just approaching to grace, the weight of the body being raised upon one leg, but with both feet pointed straight forwards, without any of that elegant character of easy dignity which distinguishes the figures of the same personages on the late coins of this city."

mained till its final demolition towards the end of the First Punic war, forbid our supposing them the works of more recent times.

For the gradual erection of the temples, we have a period of about two hundred and forty-five years, and assuming, not without strong grounds, the central temple on the western hill to have been the first erected after the foundation of the colony, established by concurring testimony about the thirty-second Olympiad, or six hundred and fifty years *a. c.* we may safely place its sculptures at more than half a century prior to the assigned date of the *Ægina* marbles, and at least a century and a half before the sculptures of the *Theseium*¹.

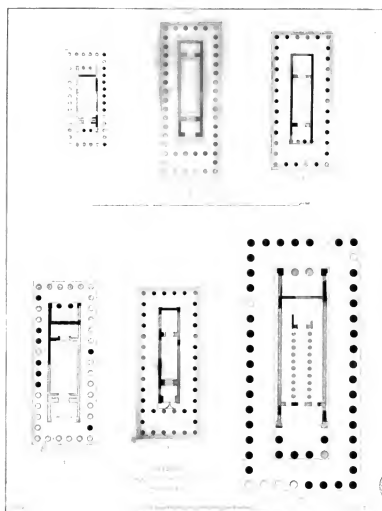
These sculptures, although they are not the production of Greece herself, and have no pretensions as models of excellence in the arts, and though some of the peculiarities in the architecture of the temples at Selinus may be considered as defects, are not perhaps on these accounts less deserving of consideration. That they are the works of a colony will not diminish their value, when it is considered how closely Sicily kept pace in the career of civilization and the arts, with the most forward of the Grecian States, of which, even were historians silent on the subject, the magnificent remains at Syracuse, Agrigentum, and Selinus would sufficiently attest.

At this day no proofs are wanting of the degree of excellence which the arts attained among the Greeks. In such the European museums had long been rich, when the discoveries at

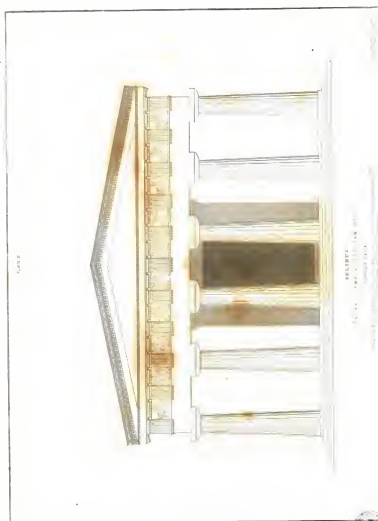
¹ See Additional Notes to Leake's *Topography of Athens*.

Ægina opened to us a new page in the history of sculpture, and afforded a remarkable instance of the spirit and skill which preceded the perfection to which the art attained in the time of Pericles. The discoveries at Selinus, it is presumed, afford another striking example of the early progress of art; and while the metopes of the temple on the eastern hill are supposed to approach the style of the *Ægina* marbles, the metopes of the temple on the western hill may be considered as still earlier specimens, retaining some of the style and character of Egyptian sculpture.

THE END.









SPERMATOPHYTES

WITH A DESCRIPTION OF THE SPERMATOPHYTES

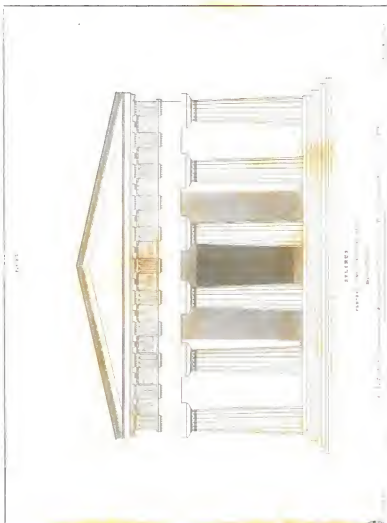
BY J. E. SMITH, F.R.S., AND J. E. SMITH, F.R.S.



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12



RELIGION

THE GREEK VASE PAINTING

THE GREEK VASE PAINTING IS A FORM OF ART WHICH HAS BEEN THE SUBJECT OF MUCH INTEREST AND STUDY SINCE THE DISCOVERY OF THE VASES AT VOSSA, IN THE NINETEENTH CENTURY.

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SHILPA

SHILPA (The Art of the Craftsman) - A. K. COOK

SHILPA (The Art of the Craftsman) - A. K. COOK



FIGURE 1

FRONTAL VIEW OF THE HEAD OF THE GODDRESS ATHENA

Drawn by W. H. R.

Engraved by J. H. R.

THE HEAD OF THE GODDRESS ATHENA, AS SEEN IN THE TEMPLE OF MINERVA AT CAPUA.







